



*2017*

**DMU Cross-faculty Colloquium on  
Creative and Cultural Industries**





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# ‘NOTHING IS EVER QUITE WHAT IT SEEMS’

## Purpose and Context

The creative and cultural industries are now recognised as being a major asset for developed economies worldwide, and the UK recognised as a world leader by virtue of the rich and diverse cultural and creative activities entrenched in the institutional fabric of our towns and cities. The UK industrial green paper *Building Our Industrial Strategy* rightly recognises and celebrates the UK's achievements in creative and cultural activities especially over the last 2 decades, and places them centrally within the strategy for economic growth. The Paper's acknowledgement of the so-called Midland's Engine further cements this role.

Whilst London's position as a global powerhouse in creative and cultural expertise remains, it is clear that several leading cities, including Birmingham, Bristol, and Leicester have positioned themselves at the vanguard of the UK's world-leading creative and cultural activities and exports. Thousands of digital and software studios and technology firms have made these cities their home, and in these same cities, cultural activities have flourished. In Leicester, the growth of design, visual and performing arts, and digital services have accelerated, buoyed by the diverse and

practice-based skills of De Montfort University, the rich textiles heritage and cultural infrastructure of the city, and by key investments in creative and cultural assets and flagships in the Cultural Quarter, the waterside and Dock/Space Centre areas, and a range of co-working and investment services.

The purpose of this colloquium is to engage in and advance current intellectual and practitioner debate at the intersection between creative industries, culture, technology, and the city, and to bring together academics in a more dynamic setting to develop new interdisciplinary working, which will result in internationally recognised research outputs:

1. Showcase De Montfort University's skills in creative and cultural industries
2. Engage in and advance internationally significant contributions to the creative-cultural-technology field(s)
3. Encourage inter-disciplinary working to create internationally recognised research niches
4. Provide a supportive environment for staff to develop internationally





## Section 2: The Venue

### Leicester Castle

The event will be held in the former Great Hall of Leicester Castle, part of De Montfort University's recent acquisition and investment in its campus, and home to the Leicester Castle Business School.

Leicester Castle is a Motte and Bailey castle built in c.1068 and centre for the first Norman Overlord of Leicester, Hugh de Grandsmesnil. The Great Hall and church of St Mary de Castro to the front of the building were the largest buildings in the castle complex and the most significant constructions still in existence. In 1425-6, Parliament met in the Great Hall, which has also been host to several British monarchs, and been the centre of much cultural activity and merriment. The castle court was also held in the Great Hall, and so has been the site where many criminals have been sentenced to death.

The castle fell into decay at the end of the Middle Ages and many buildings were made redundant and subsequently destroyed. However, the Great Hall continued to be used as a court and avoided demolition. A fashionable brick frontage in the Queen Anne style was added towards the end of the 17<sup>th</sup> Century and in 1821 was divided into two separate courts (with further alterations made in 1858), and used as Leicester's courts until 1992.

Home now to Leicester Castle Business School, the castle once again opens its doors to visitors, boasting its architectural finesse, and encouraging prestigious and intellectual gatherings and exchanges. It seems fitting then that De Montfort University's first Cross-faculty Colloquium for Creative and Cultural Industries should take place in the Great Hall of Leicester Castle.





## **SCHEDULE Mon 8 May 2017**

**09.00 Welcome and Introduction**

**9.30 Academic Speed Dating**

**10.15 Panel I**

**11.15 Break**

**11.45 Peer-to-Peer Discussant Block 1**

**12.45 Lunch**

**14.00 Panel II**

**15.00 Break**

**15.30 Peer-to-Peer Discussant Block 2**

**17.00 Day 1 Conclusions**

**18.00 Evening Event**

## **SCHEDULE Tues 9 May 2017**

**9.00 Introduction**

**9.30 Panel III**

**10.30 Break**

**11.00 Panel IV**

**12.00 Lunch**

**13.00 Panel V**

**14.30 Break**

**15.00 Feedback Session**

# Section 4: Themed Panels

## Panel I: Value Creation and Appropriation

Chair: Rachel Granger

Panellists: Malika Kraamer; Katie Flaherty; Emily Baines; Ruth Jindal;

Ernest Edmonds

The idea of value in the context of culture and creativity, and the process of value creation has gained considerable and increasing attention within creative and cultural industries. At the heart of these discussions are the role that different actors play – producers, consumers and intermediaries within complex ecologies.

Special attention has been directed to the question of how space and institutions construct and mediate processes of valuation and value creation, what role intermediaries play, whether enterprise can stimulate and shape the process. Recent developments have highlighted the changing relationships between consumers and producers, as facilitated through notions of curation and intermediaries.

Others emphasise how atmospheres of consumption relate to the idea of affect and

emotions in considering the feel of places and how they encourage particular forms of consumption. There is a need to conceptualise spaces and institutions beyond merely the physical and bounded and to understand how other spaces, including the virtual are changing and impacting. For example, what is the role of ‘third spaces’ in understanding how traditional categories are dissolving in a globalising and digitising world. Or, are these new spaces facilitating new interactions and relationships between producers and consumers?

Attention has been directed at value itself. What it means and how it is captured- raising questions about authenticity and originality in the cultural and creative spheres, and the additional value created from interaction and co-production.





## Panel II: Creativity and Design in Learning, labour, and Citizen Engagement. Emerging Practices, Spaces, and Ecologies.

Chair: Tracy Harwood

Panellists: David Heap; Caroline Coles; Pinky Bazaz; Deviraj Gill; Jillian Yeow

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encourage particular forms of consumption or learning. One needs to conceptualise spaces and institutions beyond merely the physical and bounded and to understand how other spaces, including the virtual are changing and impacting. For example, what is the role of ‘third spaces’ in understanding how traditional categories are dissolving in a globalising and digitising world. Or, are these new spaces facilitating new interactions and relationships between producers and consumers?

Attention has been directed at value itself. What is means and how it is captured- raising questions about authenticity and originality in the cultural and creative spheres, and the additional value created from interaction and co-production.



# Panel III: The Disruptions and Inequality of Creative and Cultural Industries.

Chair: Tracy Harwood

Panellists: Dana Selassi; Rachel Granger; Jennie Jordan

This panel aims to contribute to efforts to disentangle the role that culture and the creative industries play in contemporary society. Although the pursuit of sustainability and social inclusion is linked to aims of economic and social development at different scales, the panel will explore whether unevenness and inequality is commonplace. How (much) do the creative and cultural industries intersect with the social injustice agenda? Do creative and cultural industries perpetuate unevenness and exclusion – by gender, race, religion and so on?

Thinking about disruptions differently, the panel will explore whether access to technology, infrastructures, networks, skills and creative labour markets may explain certain forms of organisation of creative/ cultural production, consumption and

intermediation, with the roles of actors and institutions varying in different settings. A plurality of models and frameworks need to mirror the diversity of contexts where culture and creative economies take different shapes, including core and peripheral urban areas, urban and rural contexts, marginal economies and economic hotspots, cultural capitals and peripheral regions, underground and upperground spaces, wealthy and poor etc. Moreover, what tools and approaches are needed to study these disruptions? What are we in need of better engagement with? As researchers, how can—or should—we provide policymakers with the updated ideas and toolkits to achieve growth alongside sustainability?



# Panel IV: The Impact of Creative Technologies.

Chair: Rachel Granger

Panellists: Tracy Harwood; Mark Ojeme; Nicola Thomas; Nick Rowan



Processes and actors in the creative and cultural industries are highly affected by technological developments and the institutional and political contexts in which they are applied. This panel focuses on how such factors influence creative agency, positively or negatively. Firstly, it deals with the opportunities and challenges related to digital platforms and the idea of a 'platform economy' by looking at questions such as digital challenges to copyright and intellectual property, the sharing economy, the emergence of big data and the Smart City and its associated infrastructures, the implications of algorithmic systems used to predict consumers choice of cultural products in marketing, and the consequences of such an aggregated, networked world for the transmission and distribution of value but also the relational assets at the heart of creative and cultural value.





In an ever-changing society, new roles are developed, and existing roles and actors constantly re-negotiated. In the current climate, the panel examines whether universities have a new and changing role to play in the creative and cultural industries – as learning facilitators; as practitioners; as holders of new ideas and new knowledge; as investors; as stakeholders in a local area?

The panel considers first, the new demands placed on researchers, both in how the world can be understood and analysed but also on how researchers' knowledge can and should be involved in the surrounding society. How can we as researchers empirically and practically get involved with an ever-changing creative and cultural economy?

Second, the panel considers the expertise universities have in developing new methods (quantitative and qualitative) and of collecting, holding, and analysing data. What role does it

have to play in Smart cities and the big data revolution?

Third, the panel will review relationship between researcher and their skills, experience, and practice. How 'creative' or 'cultural' do you need to be to study the creative and cultural industries and how has your own skilled practice shaped your research? Does it help or hinder our research if we 'live' and consume in the world we are studying? What impact does portfolio working have on our ability to teach?

Fourth, the panel considers the interplay between researcher and the practice of policy – how to provide policymakers with the updated ideas and knowledge, and tool kits to implement new practices and ideas, to improve governance of cities, and to balance growth with sustainability?

## Panel V: Creativity and Culture in Leicester. The role of universities?

Chair: Ernest Edmonds

Panellists: Rachel Granger; Tracy Harwood; Peter Ford

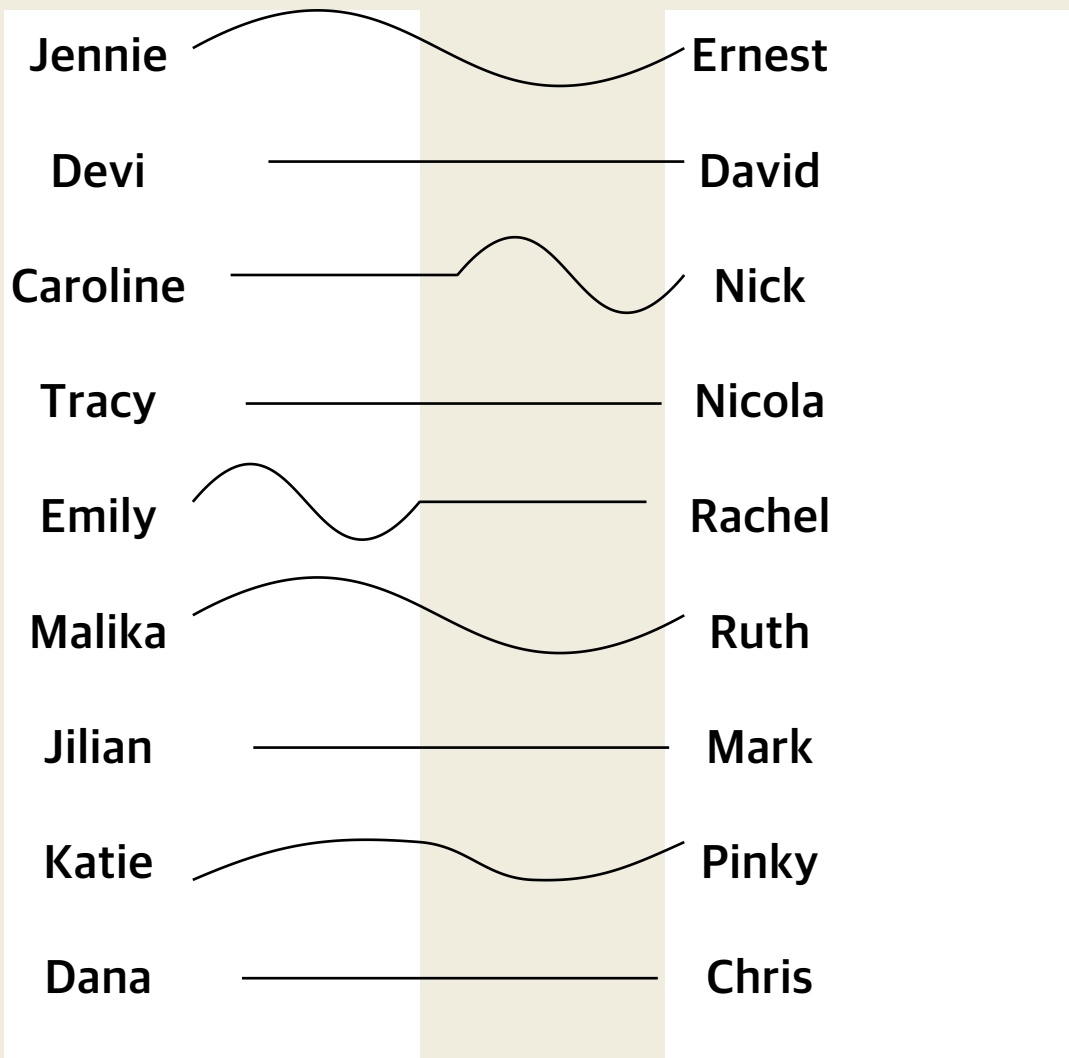




## Section 5: Peer-to-Peer Discussions



### Block 1





## Block 2

Ernest

Jillian

Nick

Caroline

Ruth

Mark

Pinky

Devi

Malika

Katie

Tracy

Chris

David

Dana

Nicola

Jennie

Emily

Rachel



# Participants

Rachel (1)

Devi (2)



Emily

**Dr Emily Baines**, Senior Lecturer Design, Art and Design (ADH)

0116 257 7417

[ebaines@dmu.ac.uk](mailto:ebaines@dmu.ac.uk)

Emily is a design historian and specialises in museum and heritage interpretation, museum marketing, material culture theory and sustainable design strategy. Emily also teaches in the field of industry analysis particular in the design industry, and the relationship between industry structure and innovation. Emily's current research centres on textiles – modernism in the British textiles industry, West African export in printed textiles, and fashion business – and plays an active role in the Textile Society. Emily is currently editing a book on *The Marketing of Ready-to-Wear Fashion and Fashion Textiles, c1800-1970*.

**Dr Christine Boydell**, Honorary Senior Research Fellow, Art and Design (ADH)

0116 207 8429

[cboydell@dmu.ac.uk](mailto:cboydell@dmu.ac.uk)

Dr Christine Boydell is a Design Historian who specialises in the history of dress and textiles. Dr Boydell gained her PhD in 1992 for the study of the American freelance textile designer Marion Dorn. Christine has written widely on fashion and textile history and co-edited with Schoeser a collection of essays *Disentangling Textiles* in 2003. *Horrockses Fashions'; Off-the-Peg style in the '40s and '50s* was published by V&A Publishing in 2010 to coincide with an exhibition she curated at the Fashion & Textile Museum, London.

Dana (1)

Nick (2)



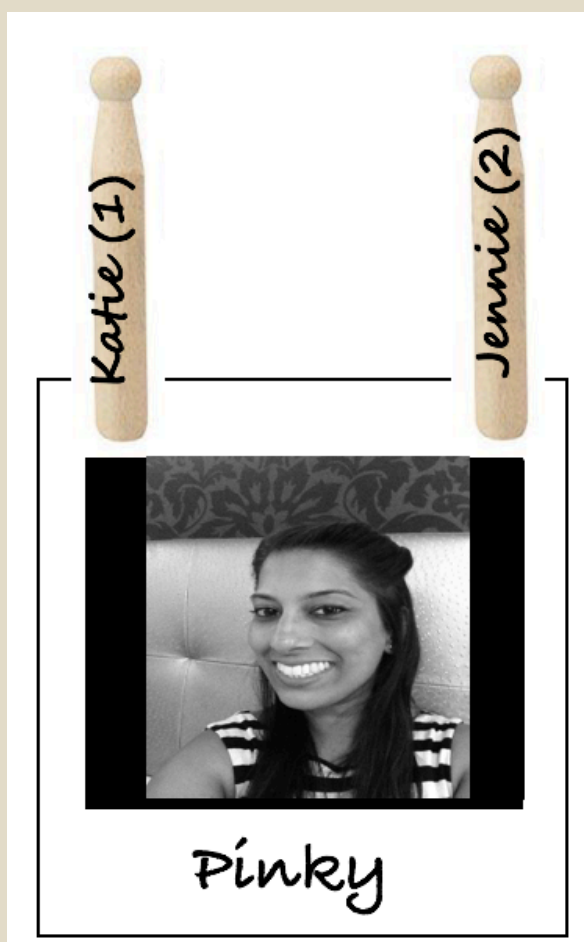
Chris

**Pinky Bazaz**, Lecturer Design within the Creative Industries, Art and Design (ADH)

0116 257 7875

[pinky.bazaz@dmu.ac.uk](mailto:pinky.bazaz@dmu.ac.uk)

Pinky is a lecturer of design in the creative industries with extensive practice-based experience in eyewear and fashion design. Pinky's research and teaching is transdisciplinary; working collaboratively across design, art, and business to explore digital engagement, awareness animations, social media, branding, and innovation practices. Pinky's expertise has been used to develop community solutions such as awareness animation in the health fields (education animations). Pinky's current research focuses on the impact of creative technologies on social media, and how impact can be measured through digital technology, and also on the expansion of digital knowledge exchange programmes to support digital literacy skill development in Leicester.



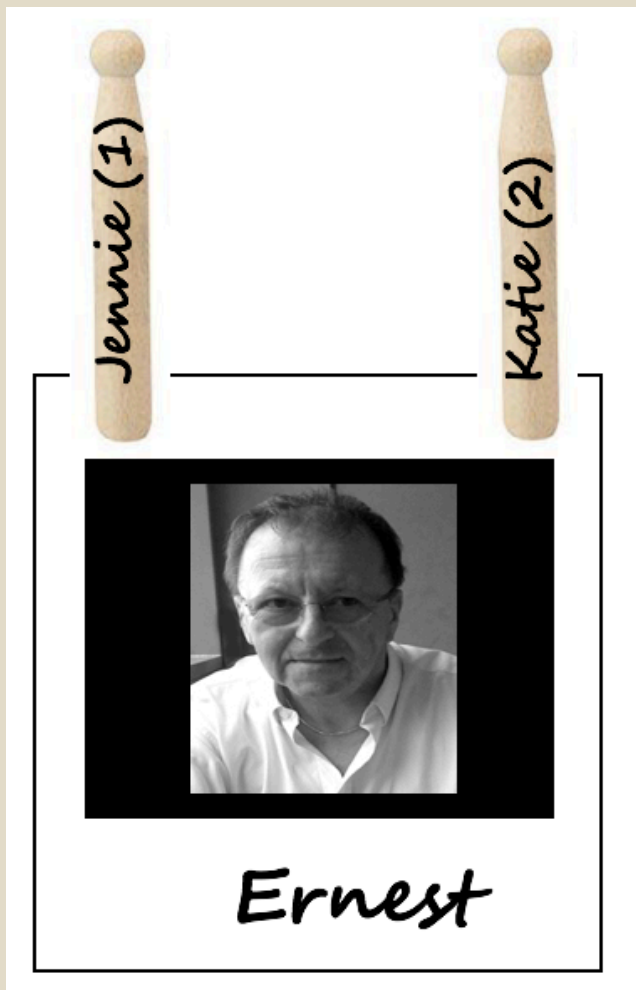
**Caroline Coles**, Principal Lecturer Business and Law (BAL)

0116 257 7996

[ccoles@dmu.ac.uk](mailto:ccoles@dmu.ac.uk)

Caroline is a principal lecturer in the Law School at De Montfort University, a qualified solicitor, and expert in marketing. Caroline is the coordinator for e-learning for the Law School and researches the role of technology in improving engagement in higher education. Caroline specialises in aspects of intellectual property, global IP management, and business law. Caroline is actively involved in the provision of legal literacy to communities in Leicester and interested in the role of the cityscape and design of spaces to improve citizen engagement and exchange of knowledge as part of the Smart City concept.

# Participants



**Professor Ernest Edmonds**, Professor of Computational Art, IOCTs (Technology)  
0116 250 7996

[eedmonds@dmu.ac.uk](mailto:eedmonds@dmu.ac.uk)

Ernest is a pioneer computer artist and HCI innovator for whom combining creative arts practice with creative technologies has been a life long pursuit. He specialises in cultural interaction using creative technologies. Ernest won the 2017 ACM SIGCHI Lifetime Achievement Award for Practice in Human-Computer Interaction. He is Chairman of the Board of ISEA International, whose main activity is the annual International Symposium on Electronic Art that began in 1988. Over the last fifty years Ernest has exhibited his artwork across the globe including in, for example, London, Sydney, Melbourne, Moscow, Riga, Rotterdam, Berlin, Washington DC, Beijing, Shanghai and Rio de Janeiro. The Victoria and Albert Museum London collects his art and archives. He is an Honorary Editor of *Leonardo* and Editor-in-Chief of Springer's *Cultural Computing* book series.

## **Dr Katie Flaherty**

Lecturer in Arts Management and Policy, Arts and Festivals Management (ADH)

0116 257 7428

[katie.whyley@dmu.ac.uk](mailto:katie.whyley@dmu.ac.uk)

Katie has an arts management background and specialises in business and audience development in the arts and culture sector, and has considerable business, practice-based experience. Katie teaches on the MSc Digital Media in Festivals and Events and BA Arts and Festivals Management programmes, specialising in arts marketing, audience development, creative arts management and cultural leadership. Katie's current research examines the roles that digital and creative technologies are having on audience engagement strategies, working with big data via the Audience Agency who own the largest cultural dataset in the world, and examining new business models in the arts and cultural sector.





**Dr Deviraj Gill**, Lecturer Strategic Management and Marketing (BAL)

0116 257 7204

[dgill@dmu.ac.uk](mailto:dgill@dmu.ac.uk)

Devi specialises in branding, marketing research, and e-marketing, and teaches on aspects of marketing, brand portfolio, e-marketing, and practice-based methods for marketers. Devi's current research focuses on the role of 'creativity' as a model for learning, working, leading (creative leadership), and networking/stakeholder relations. Devi has also conducted research on aspects of brand heritage and authenticity.

David (1)

Emily (2)



Devi

**Dr Rachel Granger**, Reader Creative Industries Management (LCBS)

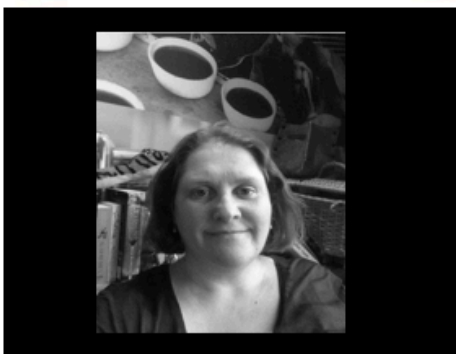
0116 257 6193

[rachel.granger@dmu.ac.uk](mailto:rachel.granger@dmu.ac.uk)

Rachel is a reader in creative industries management at Leicester Castle Business School, the programme leader for the MSc Business Management in Creative Industries, and the lead for the (International) Creative City Summer Schools. Rachel's research focuses on the economic and urban aspects of creative industries with current work focusing on the critical review of the creative city model in urban renewal, the use of technologies to capture creative value and creative networks, and the impact of new technologies on new business models, new ways of working, and the way cities operate. Rachel is also interested in the (changing) role of the university in urban renewal, in smart city activities, in territorial knowledge dynamics, and as a shared ecology. Rachel is currently completing a monograph on *Post-Recession Cities*, and writing a book on *Re-making Leicester*.

Emily (1)

Nick (2)

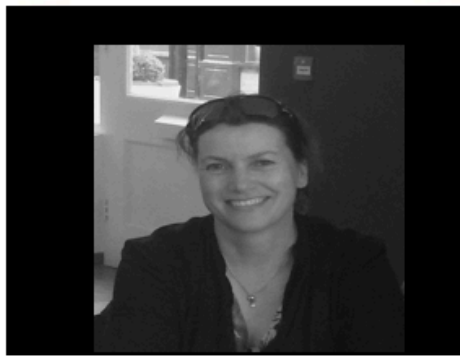


Rachel

# Participants

Nicola (1)

Jillian (2)



Tracy

**Dr Tracy Harwood**, Reader in Digital Marketing and Consumer Culture, IOTs (Technology)

0116 250 8028

[tharwood@dmu.ac.uk](mailto:tharwood@dmu.ac.uk)

Tracy is a reader in digital marketing and consumer culture at the Institute of Creative technologies. Her research is transdisciplinary; working across computer science, informatics, arts, design, health and marketing. Tracy's current research focuses on creative technologies and the city, immersive technologies e.g. multi-media, visualisation tools, Artificial Intelligence, network analysis, gamification, and the Internet of Things. With a management background, Tracy also specialises in emergent patterns of consumer engagement influenced by new technologies e.g. through virtual and augmented reality, robotics and prosthetics, and the impact of creative technologies in shaping the cityscape.

**Dr David Heap**, Subject Leader Design Cultures, Art and Design (ADH)

0116 250 8370

[david.heap@dmu.ac.uk](mailto:david.heap@dmu.ac.uk)

David is the subject leader for design cultures at De Montfort University. David specialises in design theory and practice, 'silent design' within business manufacturing, design and craft theory, design auditing. David's current research focuses on design auditing – Design Information Maturity Evaluation (DIME) – in the context of the UK's manufacturing industry, and the impact that this has on boosting product innovation and a firm's competitiveness. David is also conducting research on an activity theory approach to learning dynamics, with a particular interest in the dynamics of doctoral supervision.

Devi (1)

Caroline (2)



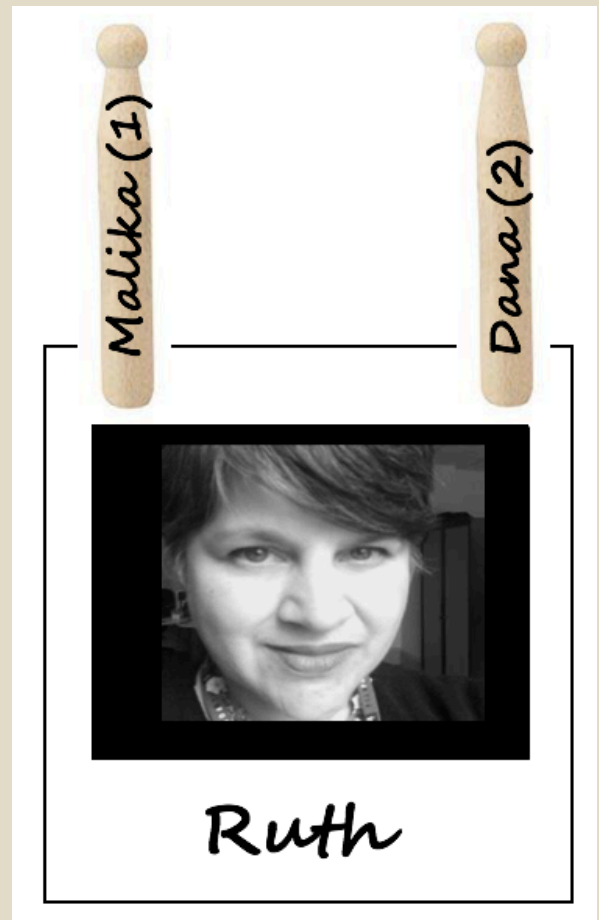
David

**Ruth Jindal**, Senior Lecturer Critical and Contextual Studies/Design, Art and Design (ADH)

0116 207 8682

[rjindal@dmu.ac.uk](mailto:rjindal@dmu.ac.uk)

Ruth is a design historian, former Director of Communications at the Design Museum, and teaches contextual design history on BA (Hons) Design Crafts, BA (Hons) Graphic Design and Illustration, and the BA (Hons) Footwear programmes. Ruth has an extensive background in working with museums, with the design industry, and working with Arts Council England and the Creative Industries Federation.



**Jennie Jordan**, Senior Lecturer Creative Industries Management (LCBS)

0116 257 7697

[jjordan@dmu.ac.uk](mailto:jjordan@dmu.ac.uk)

Jennie is a senior lecturer in creative industries management at Leicester Castle Business School, and specialises in festivals, creative place-making, cultural and creative leadership, and cultural policy. Jennie has extensive experience of culture in practice, particularly festivals, arts centres, and municipal authority arts services. Her current research focuses on the festivalisation of cities, raising important issues about the role of festivals in commissioning, producing and presenting cultural work, their role in urban renewal and place making, and their impact on aspects of community identity and social belonging. Jennie is also researching the broader impact of festivals as a growth sector, and their impact in developing new business models. Jennie is also developing research on cultural and creative leadership, as a discrete leadership area.





# Participants

Ruth (1)

Peter (2)



Malika

**Dr Malika Kraamer**, Part Time Lecturer in Design Cultures (ADH)

[mkraamer@dmu.ac.uk](mailto:mkraamer@dmu.ac.uk)

Malika is a part time lecturer at De Montfort University, curator at Leicester Museum, and consultant on art, heritage and creative industries, writing and teaching on global art with roots or routes in Africa or Asia. Malika has an interdisciplinary background in art history, anthropology, and cultural studies. Malika has studied at the School of Oriental and African Studies, University of London, the Erasmus University Rotterdam, Leiden University, University of Florence and the Sorbonne, Paris, conducted extensive fieldwork research in Ghana and Togo, developed archives and museums in several European countries, in West Africa and in the US supported by grants and fellowships. Malika's current research focuses on textiles from a sociological and art-historical perspective with a particular interest in Kente cloth, African Wax cloth and the Japanese sari, and is interested in the role that immigration plays in the creative industries.

**Dr Mark Ojeme**, Lecturer in Marketing, Strategic Management and Marketing (BAL)

0116 250 6487

[mark.ojeme@dmu.ac.uk](mailto:mark.ojeme@dmu.ac.uk)

Mark is a lecturer in marketing who specialises in relationship marketing, consumer loyalty and relationship sustainability in digitised services. Mark's current research focuses on the impact of digitised services on business to customer relationship marketing e.g. machines, within service oriented businesses such as banking and finance.

Jillian (1)

Nicola (2)



Mark

**Nick Rowan**

Lecturer in Design (ADH)

0116 257 8758

[nick.rowan@dmu.ac.uk](mailto:nick.rowan@dmu.ac.uk)

Nick is the programme leader for the BSc Product Design programme with extensive practice-based experience in design issues. Nick specialises in aspects of accessibility and acoustics and his current research focuses on the use of creative technologies in production of customisable disability and accessibility aids, raising questions about intellectual property and liability with design rights in a sharing economy, and aspects of quality control when designs are shared and gifted.



**Dr Dana Selassi**, Lecturer Film and Television Production, Leicester Media School (Technology)  
0116 201 3998

[dana.selassi@dmu.ac.uk](mailto:dana.selassi@dmu.ac.uk)

Dana teaches on the BA (Hons) Media and Communications programme and has extensive practice-based experience in television and film production and selected as the first television producer of Bermuda's first government television station in 2007. Dana specialises in videography, digital editing, live directing/master control, writing, voice overs and on-camera talent. Dana's research focuses on negotiating identity and cultural representation in television, race and cultural representation, and aspects of diversity in the creative industries.

# Participants



## Dr Nicola Thomas

Associate Professor Marketing, Strategic Management and Marketing (BAL)

0116 257 7235

[nthomas@dmu.ac.uk](mailto:nthomas@dmu.ac.uk)

Nicola is a systems theorist whose research is informed by critical realism, and specialises in sustainability marketing, socio-technological systems, and lean enterprise. Nicola's current research focuses on commercialisation of "fashion Purpose", using an innovative digital platform – based on artificial intelligence and customisation technologies – to enhance firm innovation, sustainability, and competitiveness. Nicola is also developing research on lean enterprise, and the broader adoption of technologies to improve new forms of working e.g. by developing a whole systems

**Dr Jillian Yeow**, Senior Lecturer Business and Management, Strategic Management and Marketing (BAL)

0116 257 8078

[jillian.yeow@dmu.ac.uk](mailto:jillian.yeow@dmu.ac.uk)

Jillian is a senior lecturer in business and management and specialises in innovation management, strategy and policy, with a particular focus on the impact of new technologies on new forms of work and organisation e.g. flexible working practices and project-based organising. Jillian's recent research has focused on open innovation practices and their relationship with new forms of working and organising in both traditional and more creative sectors. Jillian is developing new research on the role of ICT in enabling and mediating creative work over space.

